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Vol 20 No 1



KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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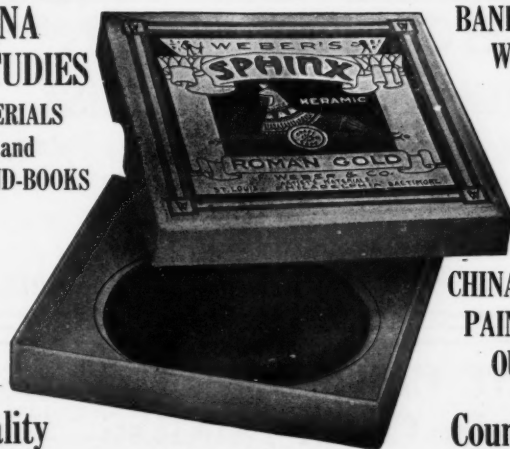
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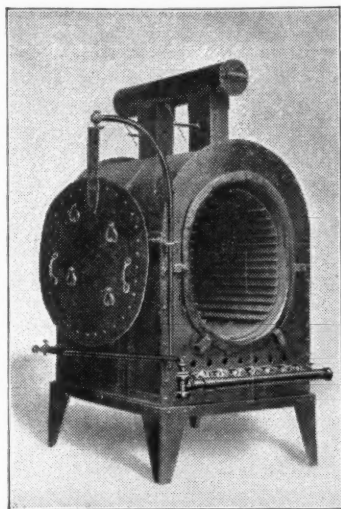
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KERAMIC STUDIO

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SYRACUSE, NEW YORK

May 1918



DEAR *Keramic Studio* Readers:—This is a heart to heart talk. Will you all read with the ready understanding and sympathy we have a hope and a right to receive in these troublous times? *Keramic Studio* is nineteen years old to-day. We are deeply thankful to the many who lately, through fair and cloudy weather, have stood by us and held up our hands in

the effort to lead on always a step further toward a beautiful ideal of a finished and thoroughly American ceramic art. We have a right to believe that you are our real friends sifted out by adversity. Will you still stand by us, *every one*? The war has brought a scarcity of everything that is needed in our work. *Keramic Studio* is absolutely dependent on the china import and the decorators of this country. Some advertisers and subscribers have lately deserted us because they either have no china materials to advertise or are unable to procure what they wish for decoration. Each one says "we will renew immediately the war is over, the loss of my one subscription or advertisement will make little difference." They do not realize how short sighted they are. If you each do the same, there will be no *Keramic Studio* after the war. The publishers and editor have struggled bravely to keep *Keramic Studio* alive, though there has been no profit for them for some time. Will you do your part? Will you keep your subscriptions going even tho' you can not do the amount of decoration of former years and tho' the subscription comes to be only the assurance of seeing a familiar face every month until this dreadful war is over and the china business revives?

You can use the designs for other purposes than china decoration. They are easily adapted to other crafts., to needle work, batik, block print, stencil, etc., etc., and can be applied to all materials. You will keep in touch with art and not become rusty and out of the race. We will do our part and give you the best we can procure. We will open the fall months with the magazine full of Christmas suggestions applicable to all mediums, and fully repaying you for your steady friendship. The editor, whose hands and heart are full to overflowing (her only boy is in France), will herself make a number of special designs for the autumn issues. Then there are competitions which will be announced in next issue; will you put your shoulder to the wheel with us, keeping always in mind our ceramic motto "Keep the Fire Alive."

You are all working with might and main for our boys "over there" and for the Red Cross. You are putting all your spare pennies into Thrift Stamps and your spare dollars into Liberty Bonds, and it is right that you should. But do not believe that the money you spend for *Keramic Studio* can be spared. It is as necessary to you and to the future that you continue to feed yourself mentally, spiritually and educationally, as it is physically, so that future generations will not have to rebuild this structure of art education so painstakingly reared through these nineteen years of our growth in ceramic art. Will you not assure your editor of your hearty support and determination—come what will—for the sake of old friendship and future well being when the war is over, to "keep the fire alive."

From an address of George G. Booth, President of the Detroit Society of Arts and Crafts:

In the midst of these days of the sternest realities of life, when each one of us tries and hopes to do his duty, we believe that it is vitally necessary, at this time, to cherish the spirit and the influence of art in our city, in our state, and in the great nation of which we are a part.

We must now, if ever, tend carefully the seeds of Art, that it may not die. We must cherish the living plant if it is to preserve its vitality. We must keep hope and courage in the breasts of the servants, as of the high priests, of Art.

These must live. True, indeed, we must give of our time, our money,—if need be, our lives,—for the service of the nation in its solemn hour of trial. But these other duties we must not neglect, or in the days to come we will find our lives immeasurably poorer. We will find ourselves bereft of all power of self-expression in the face of our quickened and intenser life—and for us the mighty struggle with its sacrifices will have been largely in vain.

Art is not a thing apart, an ornament added to life. It is the outward expression of man's struggle towards the ideal. Whether it be in the humblest homes or in the mansions of the rich, whether it be in the least of our institutions or the greatest, always there is some aim to achieve, some ideal to attain. This upward striving is in the very nature of man, and his aspirations and hopes are the wings of his spirit. In whatever form it manifests itself,—whether we build our lives and characters true and fine, or do our daily work and service in truth, or fashion with our hands some simple article of linen or wood, clay or silver, the spirit has its opportunities for expression.

To beautify our lives, to beautify the plain things of daily use, this is the simple beginning in the world of Art; for in Art the spirit of man finds the means for the tangible expression of his achievements, and his joy in work well and truly done. If hope exists, if there is still a striving for better things, then every step upward leads to this feeling of real necessity,—to express visibly our spiritual progress by beautifying that which makes up our own immediate world.

Is it not plain that we must cherish the spirit of Art, and in the midst of war's alarms, not forget the duty we owe to the artist and master-craftsman who can create the beauty that we—most of us—can only intensely desire?

✕ ✕

Our color supplement this month is not especially suitable for china decoration. We do not give it for that purpose, but because it is an interesting bit of color as well as a good decorative design. It is quite worth framing as an inspiration. As a ceramic decoration, beautiful effects could be obtained by arranging the fence lines as bands and panel divisions and by repeated dustings and picking out of the blossoms.

Many china decorators are turning their talents to the painting of various articles for which there is a good demand, painting with oil or water color, painted glass, (not fired), for instance, painted French ivory, painted wooden ware, painted oil cloth, etc. You see many articles of this kind in stores and they are generally decorated in an atrocious way. Why not turn your talent to the artistic decoration of these objects, at least until the china field has returned to normal conditions?

A well known designer, one of our best contributors, has promised to send us designs and instructions for work of this kind, and we will also be glad to hear from others.

✕ ✕

As interest in glass decoration is growing more and more every day, while work in china is necessarily restricted by the condition of the supply market, we will be glad to open in our

columns a department of "Answers to Correspondents on Glass." Mr. D. M. Campana has kindly offered to take charge of this department. As his articles lately published in *Keramic Studio* have shown, he is well qualified for this work, having had much experience in glass work both in Italy and in this country. From now on glass shapes will be found regularly at most dealer shops. Try glass decoration, and if you meet with difficulties of any kind in your trials, write to us.



A FEW SUGGESTIONS

Henrietta B. Paist, Assistant Editor

Right on the heels of the linen shortage comes the suggestion for doilies and table covers made from oil cloth, rubber cloth, Sanitas and similar materials stenciled in designs of bright flowers and fruit. These make attractive and serviceable substitutes for linen, especially for the country home, the sun porch, as well as the breakfast and dining room. For those who can not create new designs, back numbers of *Keramic Studio* furnish hosts of attractive designs which can be easily adapted to the limitations of stenciling. Oil paints are used, with a medium of turpentine and Japan dryer. The designs can be glazed with shellac after painting to make it more durable. The Sanitas, having an eggshell surface, has more of the appearance of fabric, and is cheaper than the rubber sheeting, and much prettier than ordinary oil-cloth. The edges of the doilies can be stitched with coarse silk and trimmed close. These sets are attractive gifts and find a ready market wherever they have been offered.

Spring is here. Summer is before us. Have your portfolios ready. Don't lose an opportunity to jot down some interesting bit of nature, leaves, flowers, plants showing construction. Make color notes and classify each bit. These can be turned to account in the studio. Get the habit of making simplified drawings from these, in easy stages, gradually eliminating all unnecessary detail until the matter of conventionalization is comparatively easy. Utilize the Summer months by reading books on design, and if you are fortunately situated, go to your library art room and browse in the portfolios showing nature forms, flowers, birds, animals, insects. If you have not any library, get out all your back numbers of *Keramic Studio* and look up all the good drawings of plants. Get into a summer class in design in some good art school if possible, and if not, study design in any way which is possible, but study. Don't drift around from studio to studio and copy. Learn technique, methods, firing, all that in the studio, and design also if that is a part of the curriculum, as it should be, but the point is *STUDY*. Learn to think and judge for yourself. You will come back to your studio in the Fall brimming over with ideas to work out. Methods are secondary, the ideas are what the world is paying for. Be a live one. You don't know just when some firm or individual will recognize your particular style as valuable for a specific purpose. There are more demands for artistic skill in heaven and earth than we have yet dreamed of. Broaden your vision and your field of endeavor. Make yourself independent, individual, creative. Study.



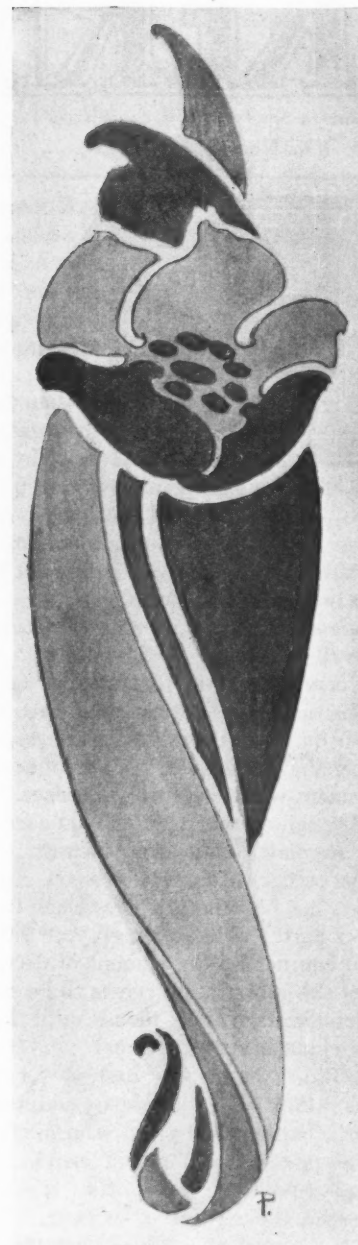
ART NOTES

The Fourth Annual Art Exhibition was held in the St. Paul Auditorium from March 2d to 10th. The states represented were: Minnesota, Wisconsin, the two Dakotas, Iowa, Illinois, Nebraska and Montana. The works exhibited included oils, water colors, etching and sculpture, and the general standard was about the same as in former years.

Besides the contributions of local artists was a collection



SUGGESTIONS
FOR
TULIP DESIGNS
(See page 5)



of French, English and Italian posters, which vividly portrayed conditions "over there." A picture is certainly the short cut to literature, for these simple and forceful drawings contained whole volumes, and stirred the emotions more deeply than any word recital could.

The exhibition also included Joseph Pennell's American and English war lithographs, and were made with the permission and authority of the two governments.

The drawings are impressive and convincing testimony of this terrible chapter of the world's history, and the explanatory notes by Mr. Pennell contained illuminating bits of information and flashes of human philosophy. Mr. Pennell's gospel is that great work is great art, and his observation that today "Art is joined to Science—not Religion" is substantiated in these huge engines of destruction which he designates as "a triumph of misdirected energy and skill." For no matter how deep the conviction of the immediate necessity of it all, this

(Continued on page 4)



TULIP DESIGNS—HENRIETTA BARCLAY PAIST

(Treatment page 5)

KERAMIC STUDIO

(Continued from page 2)

awful truth is always with us. There is another and larger exhibition of foreign war posters on view at the St. Paul Public Library. These are even more stupendous and convincing than the smaller group. They are from the collection of Frank M. Gregg of Cleveland, and contain drawings of the famous Brangwyn and a group of strong charcoal drawings by Lucian Jonas, made in the trenches.

x x

The Twin City Ceramic Club inaugurated the first of its Spring exhibits in March at the Minneapolis Institute of Arts, and opened the exhibit on the afternoon of the 15th with an informal tea to the public. The exhibit was quite out of the ordinary, as it contained features not usually included. One was a case containing commercial china, selected to demonstrate good and bad taste in decoration. There was also a case of work in the different stages, showing the processes. These were each labeled and proved of interest and of educational value to the layman. There were some charming specimens of decorated pottery and stoneware by Miss Mowbray, and a small but representative showing of each member. The club has proved its patriotism by adopting a war orphan and by the purchase of a block of war stamps. This is a suggestion for ceramic clubs. Each one should have a war orphan to its credit, and the tax on its members is slight.

x x

During March Minneapolis was fortunate to have the ex-

hibition of two of our best artists, Winslow Homer and Singer Sargent. The work of both of these men is so strong in drawing and vibrant with color that they act as a Spring tonic on the blood. Homer's work has that singing quality which comes from the clarity of technique and pure color. Sargent, while best known as a portrait painter, is happily represented in these bits of landscape, which are rendered in his characteristic directness and force. The exhibit was one of the most important shown at the Institute during the art calendar year.

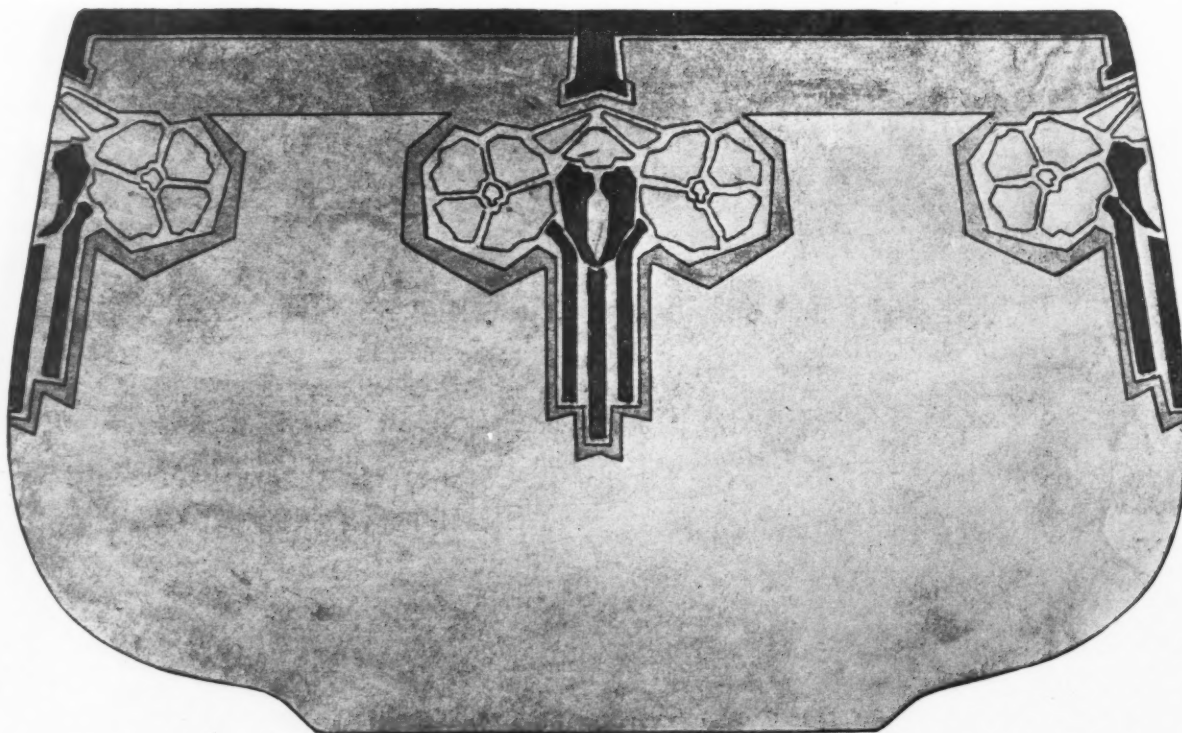
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VASE (Page 9)

Essie Foley

OUTLINE of birds, wings and feet are oiled and dusted with 3 parts Mode, $\frac{1}{2}$ Dark Grey and 2 Pearl Grey. Darkest tones except on the bird are oiled and dusted with 1 Dark Grey and 2 Pearl Grey. Outline around design is oiled and dusted with Dove Grey and a very little Dark Grey. The design back of birds and at lower part of vase and narrow grey band at bottom of vase are oiled and dusted with 3 parts Dove Grey and $\frac{1}{2}$ part Deep Ivory. The grey tone in birds is oiled and dusted with 4 parts Ivory Glaze and 1 part Albert Yellow.

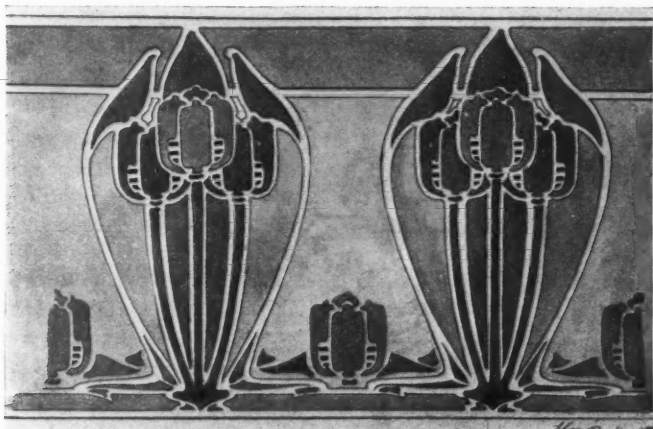
Second Fire—Oil light grey background and dust with 2 parts Pearl Grey, 1 Ivory Glaze and a touch of Dark Grey. Shade breasts of birds by painting with a thin wash of Yellow Brown.



BOWL—GEORGIA B. SPAINHOWER

THE outline, dark band and stems of flowers are Gold. The wide grey band above flowers and around them may be oiled and dusted with Glaze for Green, or it may be painted with Bright Green or Apple Green and a little Dark Grey. Tint

lower part of bowl with Pearl Grey and a little Albert Yellow. Second fire—Paint flowers with Yellow Lustre and retouch Gold.



SUGGESTIONS FOR TULIP DESIGNS

Henrietta Barclay Paist

OF all our Spring flowers there are none which give us the variety and brilliancy that tulips do. These beautiful flowers which come almost before the swallow or any of his feathered brothers dare, shoot up between lovely silvery green blade like leaves and show all the colors from white to pink, deep red, variegated and yellow.

The units shown are for adaptation, and for those who have some knowledge of the laws of design. The matter of adaptation is comparatively simple.

The values as shown suggest the coloring, and the method of treatment can be made to suit any individual case. For yellow flowers, a background of grey either warm or cool is

preferable, and the leaves in two tones of grey green. If the flowers are made pink, a greenish grey, or neutral yellow (Old Ivory) background can be used, and if dark crimson flowers are preferred, put them against neutral yellow, or a light value of bluish grey. The stamens can be made of yellow, gold or black. If of gold, outline with black. Any of these designs are effective carried out in metals, with etched background, or in color with an etched background, covered with lustre or gold or both. Lustre is very effective over gold, or an etched surface, and enamels can be utilized for accent, if one does not wish to use throughout the entire design. When planes are large, it is quite as well to use flat color, reserving enamels for the accents.



PERSIAN BOWLS AND BOX (Page 7)

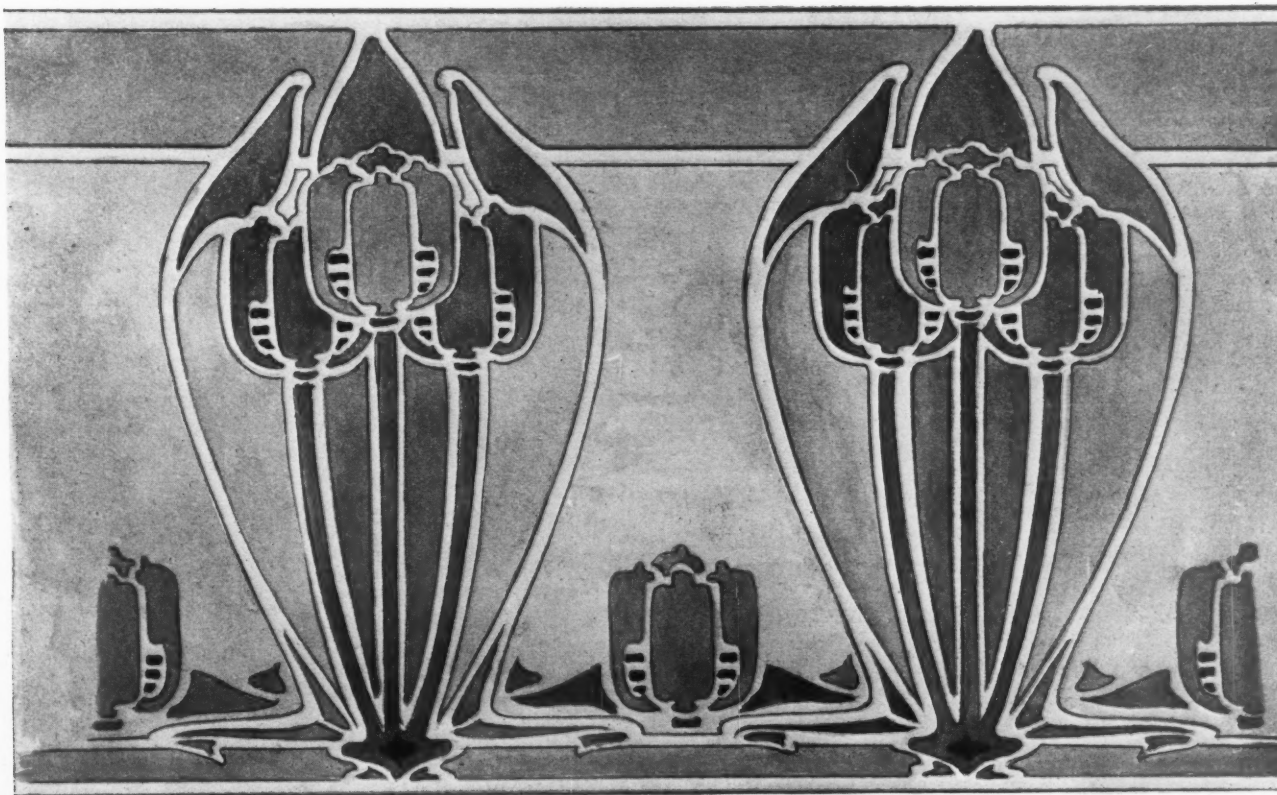
Albert W. Heckman

THESE designs were all planned to be carried out in Persian colors. The white in the design of the top one is to be painted in with Gold. The grey in the border of the bowl is Emerald Green, and the black values in the design are to be painted in with a dark Persian Blue. An Old Chinese Blue answers very well if the Persian is not at hand.

The small bowl is carried out in the same color scheme, but only the white around the design and not the background is painted with Gold.

The bowl at the bottom of the page is done in three colors. The lightest value is Persian Red. The middle value is Emerald Green and the darkest value is a rich Dark Blue.

The small box is done with the same scheme as the bowl at the top.



TULIP UNIT—HENRIETTA BARCLAY PAIST

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

PLATE

Kathryn E. Cherry

TRACE the design on plate and go over the lines with a fine grey line of india ink, making the necessary corrections as this is done. Paint the flower form with White Gold or Silver and the center of it with Yellow Green paint. Remainder of the design is Green Gold. The grey tint at the edge of the plate is Bright Green 3 parts and 1 part Dark Grey; this is

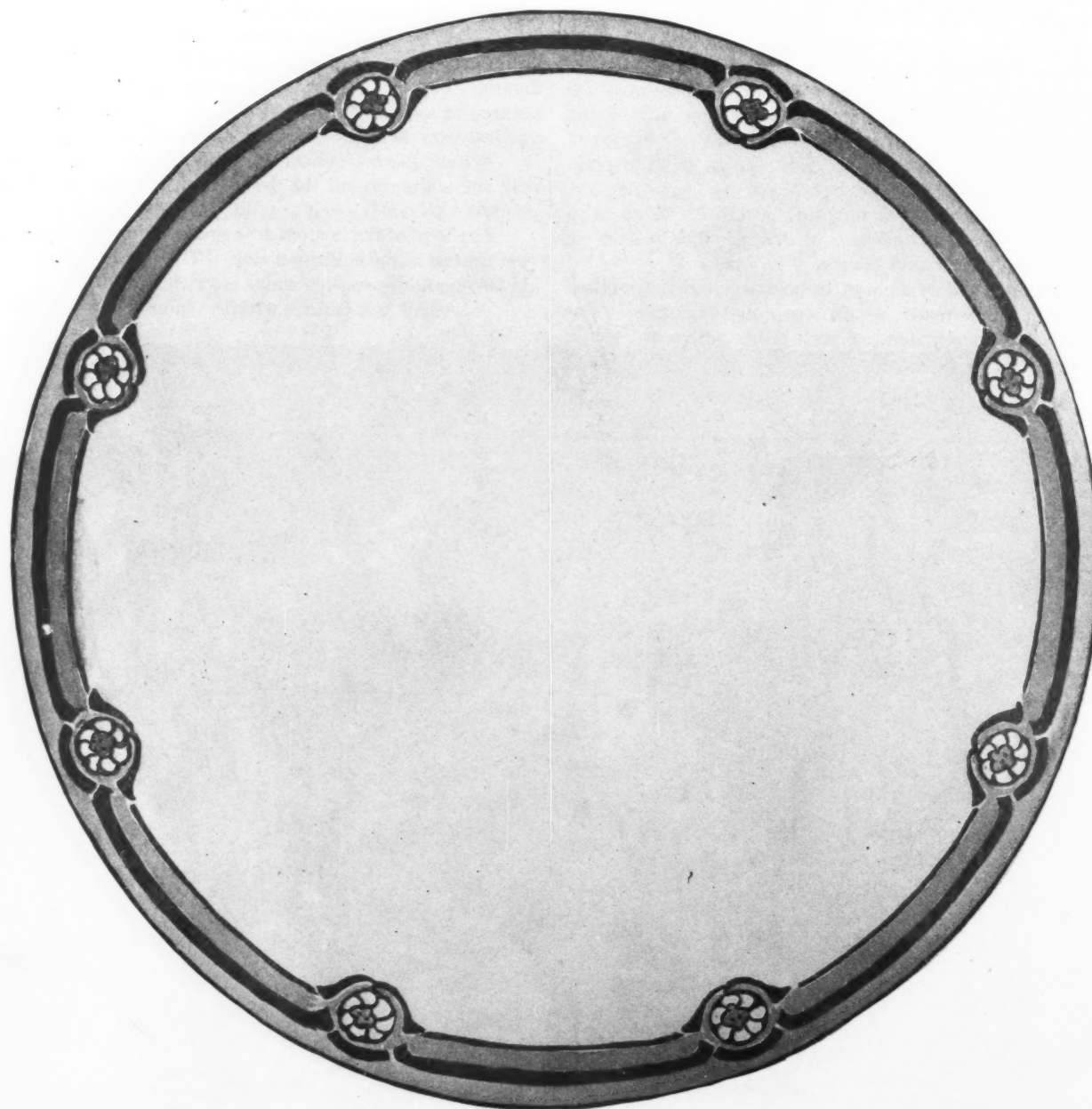
painted on in a thin even wash. Second fire—Go over Gold and Silver again.

SIX DESIGNS FOR CHILDREN'S CHINA (Pages 10, 11)

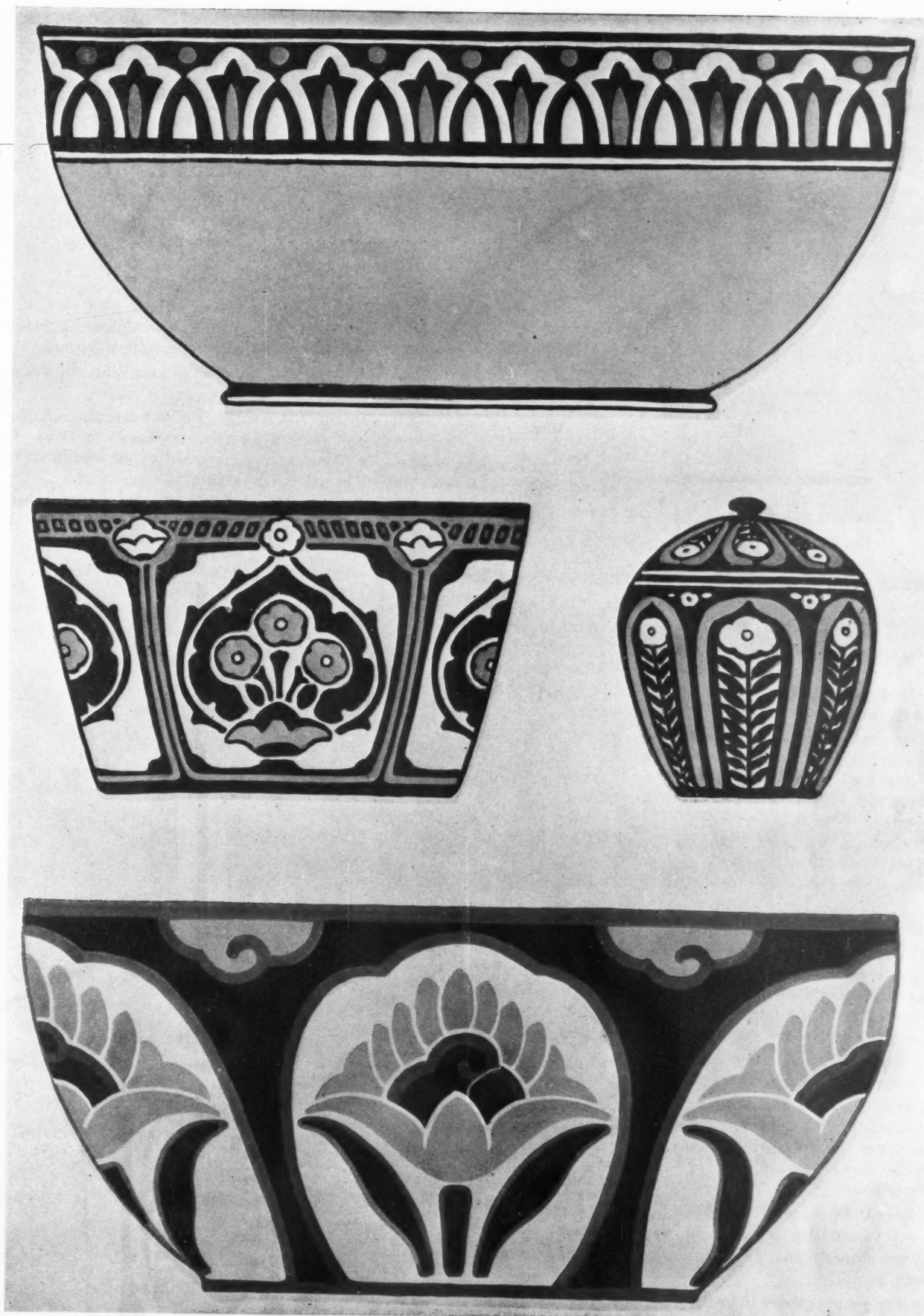
Arthur L. Beverly

THESE designs may be used on cups and saucers, oatmeal bowls and plates. Keep the colors very bright in hue, and be careful to keep the same contrast of value that is given in the designs.

In the alphabet borders, if you decide to vary the color in the gray value, for instance "O" and "M", keep them in the same relative black and white value, so that the continuity of that value will be observed.

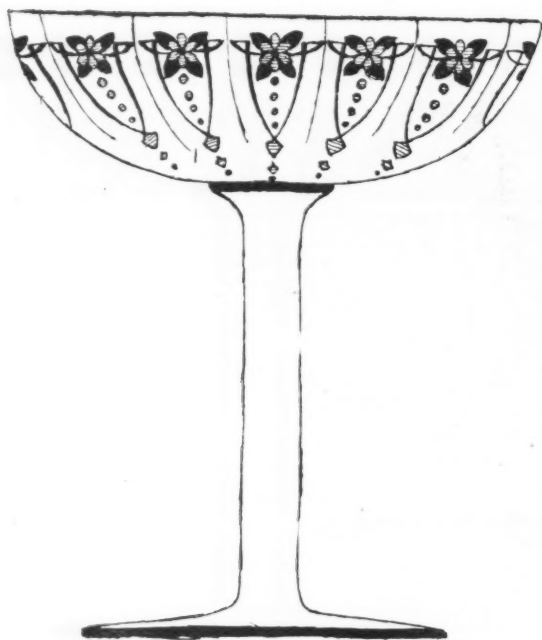


PLATE—KATHRYN E. CHERRY

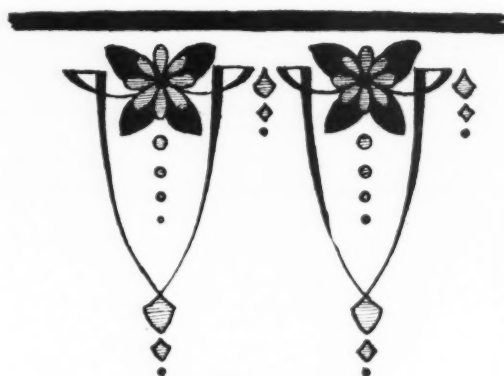


PERSIAN BOWLS AND BOX—ALBERT W. HECKMAN

(Treatment page 5)



DESIGN FOR GLASS—LOLA A. ST. JOHN
Use two kinds of Gold or Gold and Enamels.



ender oil is not always pure and dependable; furthermore, it keeps your lustre open too long and it will gather dust.

Enamel decorations on glass will not chip off, but are apt to boil and become sponge-like.

There are transparent colors in powder, also opaque colors in powder, and both may be used for glass decoration. In mixing them for painting on glass, add to your medium a trifle of sweet oil. This oil will prevent blistering.

All glasses should be perfectly clean before you paint them. Use alcohol or soap suds and dry with a lintless rag.

GENERAL SUGGESTIONS ON GLASS DECORATIONS.

D. M. Campana

BREAKAGES in glass firing are not more numerous than breakages in china. They are generally caused at the foot of the glass, where glass is thicker and slow to expand during the firing. For this reason lift glasses up from the bottom of the kiln and protect them from too quick heating.

A common mistake in glass decoration, with all over lustre effect, is to forget to apply the lustre on some spots. You will notice how easily a small part of the glass is overlooked when you cover with lustre. And such a mistake can not very easily be corrected.

In cleaning lustre pieces, do not use powder soaps, as this will affect the lustres, especially gold colors, such as Rubies, Maroons, Roses, etc.; rather use alcohol or light soap suds.

In burnishing a gold line or gold design, fired over lustre, I would suggest agate burnishers, so as not to scratch the lustre.

All qualities of glass will decorate and fire; however, a good quality of crystal will have a far better brilliancy and beauty than a cheap material glass. It is the same in china decoration. All china will fire and decorate, but some of the cheap varieties you would not wish to have exhibited in your home.

In glass work, always try to decorate pretty, artistic shapes of good crystal quality, and you will always have a good value.

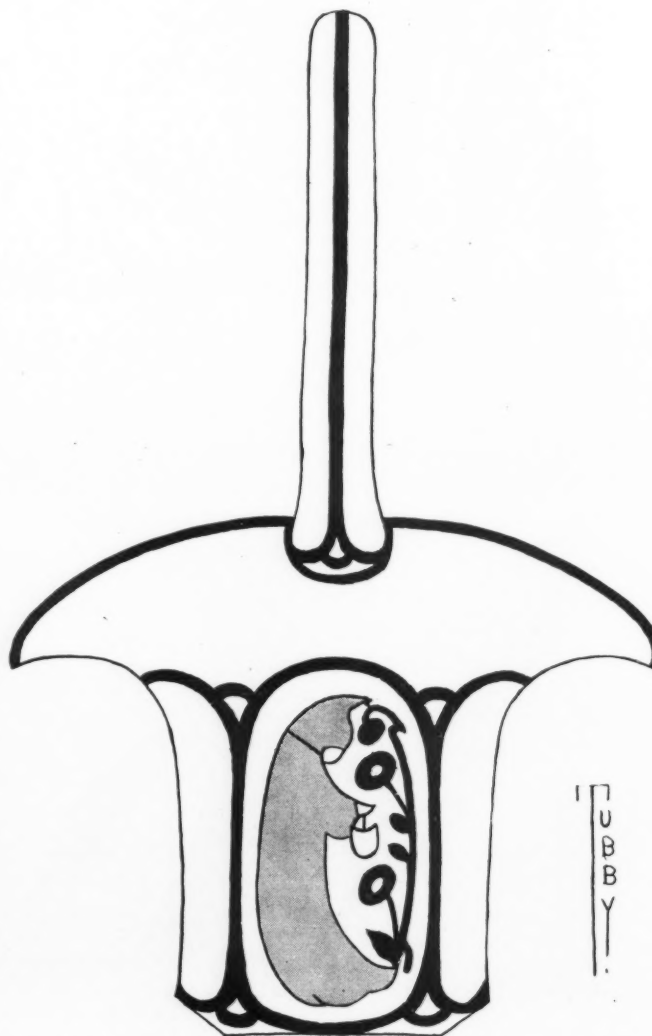
The strongest attractiveness of glass is its transparency. It is beautiful. The more you cover this transparency with opaque colors, the worse will the glass look. Hence I advocate lustres, because they do not cover or affect the most important quality of glass.

Glass can be printed, etched and powdered, etc., just like china. It can be fired as many times as you desire.

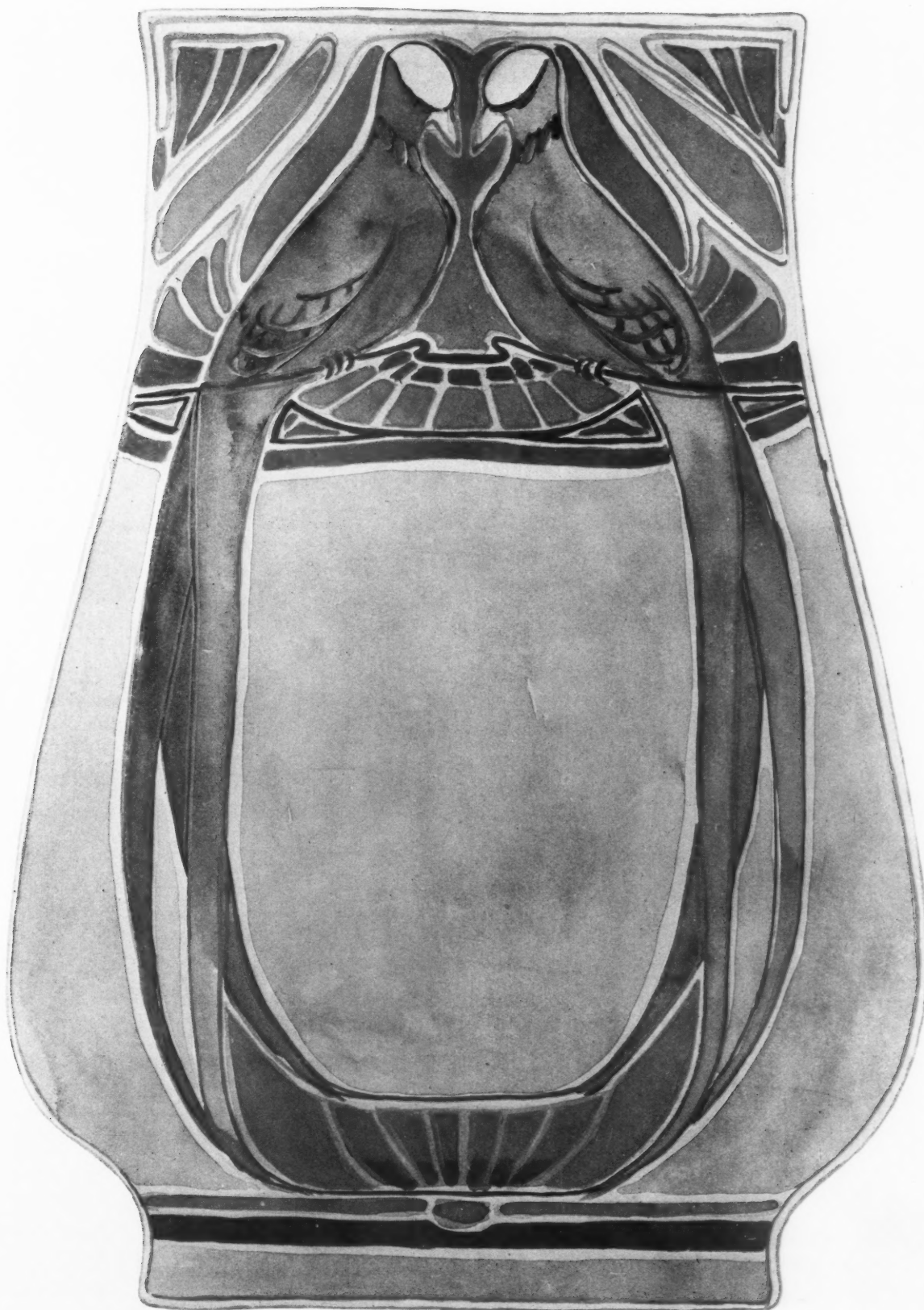
When properly fired glass decorations will stand as much use as china will.

In sending out glasses to be fired, see that your decorations are perfectly dry and wrap in tissue paper rather than cotton.

If you wish to thin lustre colors, always use Essence for Thinning Lustre. This article is purposely made for it. Lav-

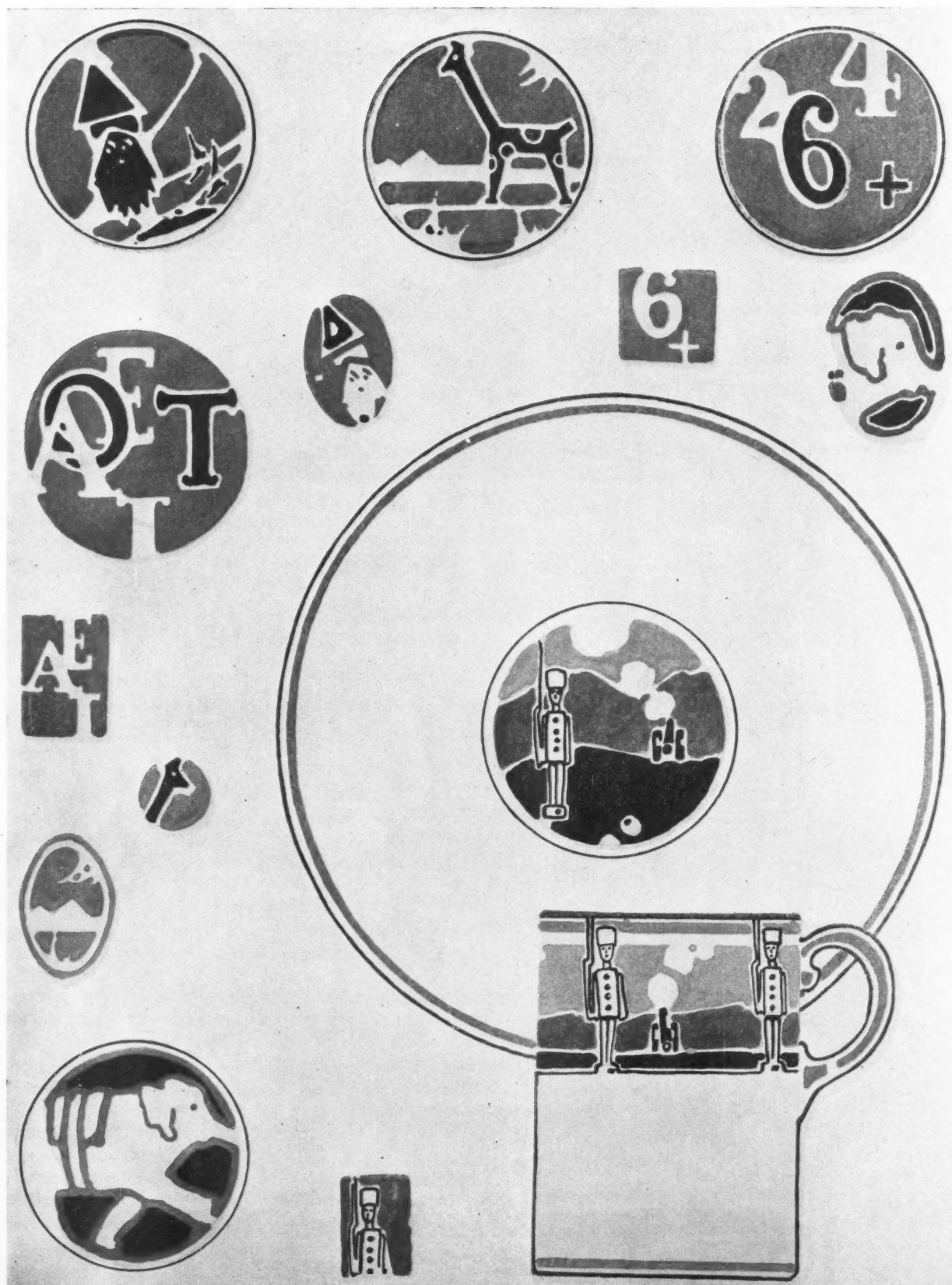


CONTRARY MARY MOTIF—LEAH RODMAN TUBBY



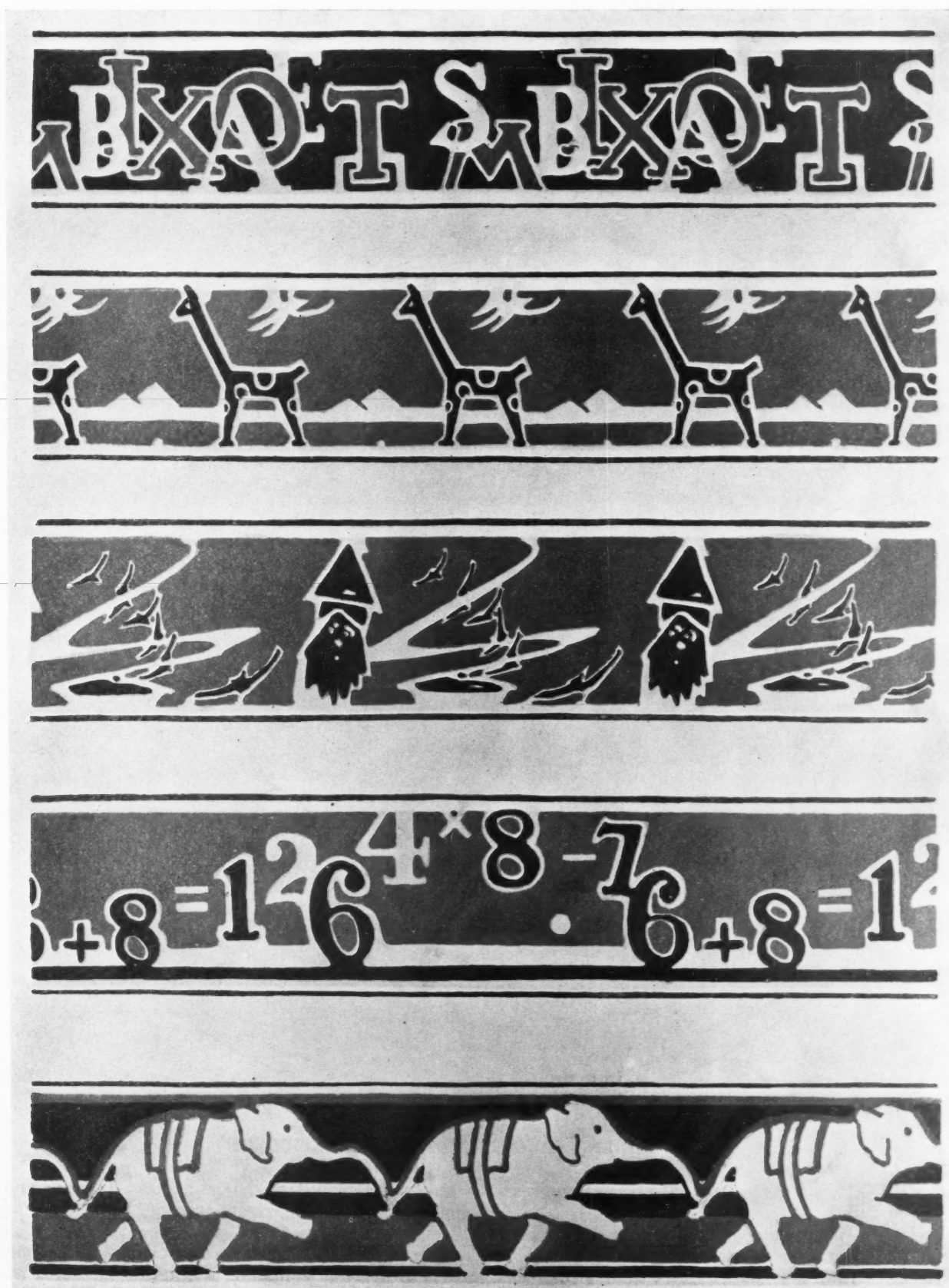
VASE—ESSIE FOLEY

(Treatment page 4)



SIX DESIGNS FOR CHILDREN'S CHINA—ARTHUR L. BEVERLY

(Treatment page 6)



SIX DESIGNS FOR CHILDREN'S CHINA—ARTHUR L. BEVERLY

(Treatment page 6)

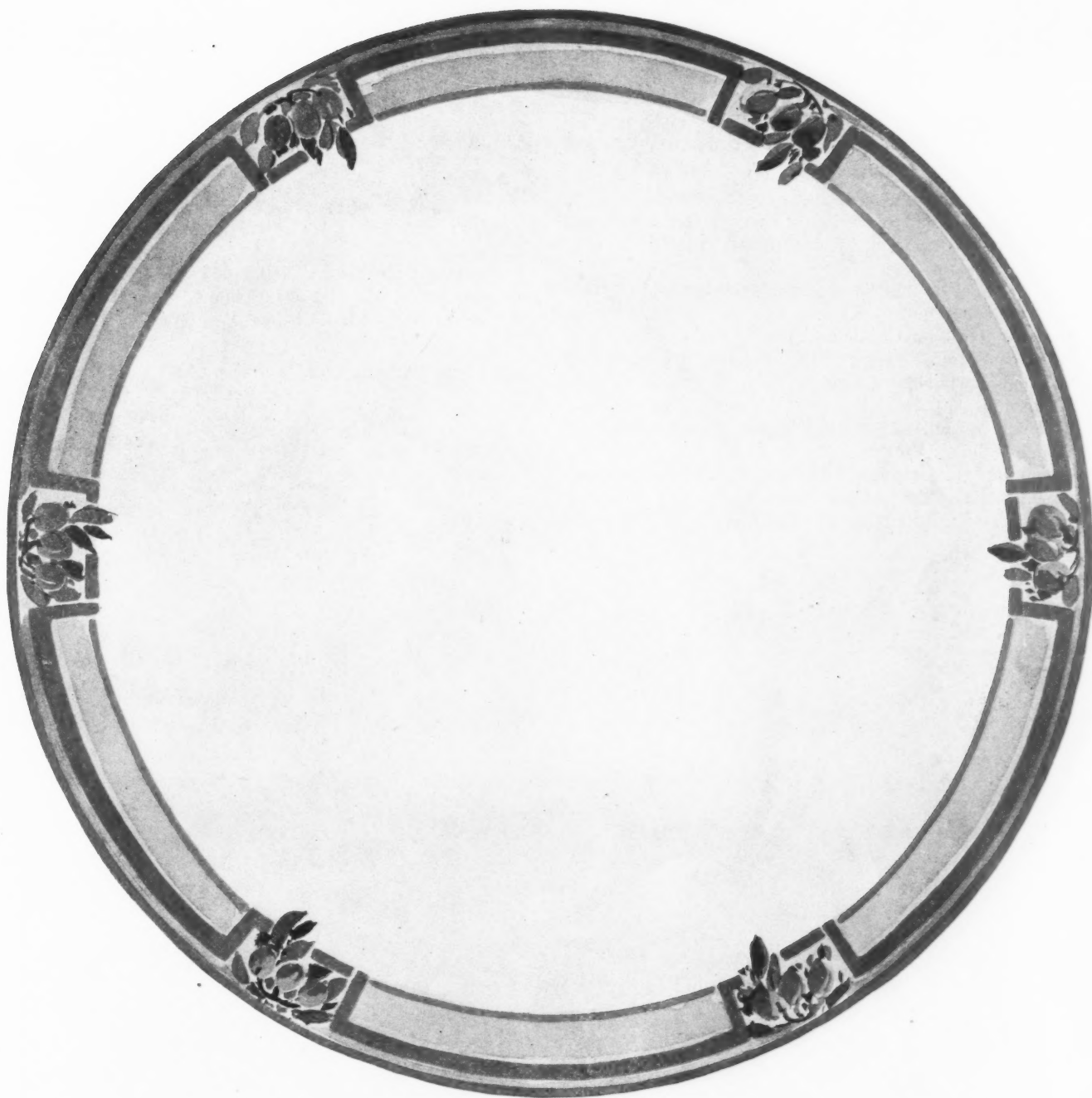


PLATE, CUP AND SAUCER—MAY REYNOLDS JUDSON

FIRST FIRE—Paint roses in Rose, American Beauty, and Crimson Purple.

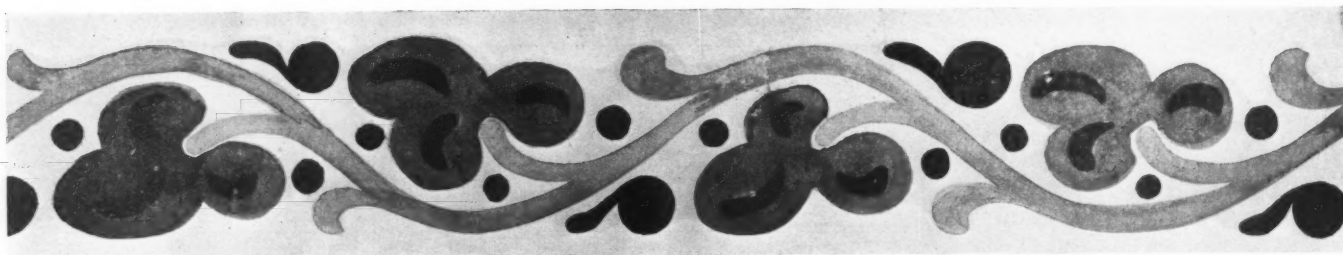
Second fire—Tint is Pink Glaze dusted on. Use Special Tinting Oil to dust with, see that the oil is put on smoothly and is well padded so that it is even before dusting on the Pink

Glaze for the tint. After the tint has been put on and properly applied, wash over the roses if necessary with Peach Blossom. If you have a hard rose color, give it a good fire until it assumes a delicate pink hue. When the tint is dusted on it is only necessary to apply it in one fire, as in dusting more color adheres.



PLATE, PLUM DESIGN—ADELINE MORE

OIL darkest bands and dust with Water Blue. Oil lower grey band and dust with Florentine Green. Light grey background is oiled very lightly, dusted with Glaze for Green. Plums are painted with Deep Blue Green and a little Banding Blue for the light tone and Banding Blue, Copenhagen Blue and a little Black for the dark. Leaves are Shading Green and a little Copenhagen Blue for the light with a little Yellow Green added for the dark and used heavier.



COPTIC MOTIF—SUITABLE FOR CHINA OR LINEN

Esther A. Coster

- (a) Two or three tones of same color.
- (b) Two tones of one color and a contrasting color.
- (c) Three different colors, two of them similar in hue, and the third a strong contrast, the contrasting color to be used sparingly.
- (d) Three colors, may be of contrasting hues held together by heavy black outlines.

Colors suitable for Coptic design:

Dark Blue dulled—1 part Myrtle Green, 3 parts Royal Blue, 2 parts Neutral Grey.

Violet, dull—1 part Violet, 3 parts Neutral Grey.

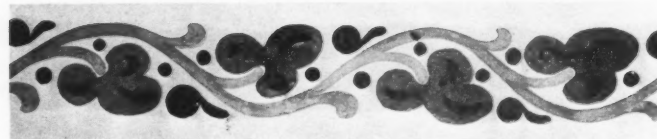
Yellow, very dull—6 parts Egg Yellow, 1 part Violet.

Orange—Yellow Brown.

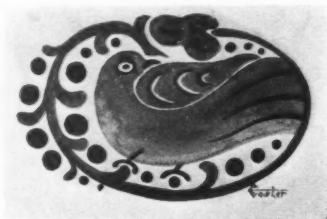
Green, dull—2 parts Empire Green, 1 part Neutral Grey.

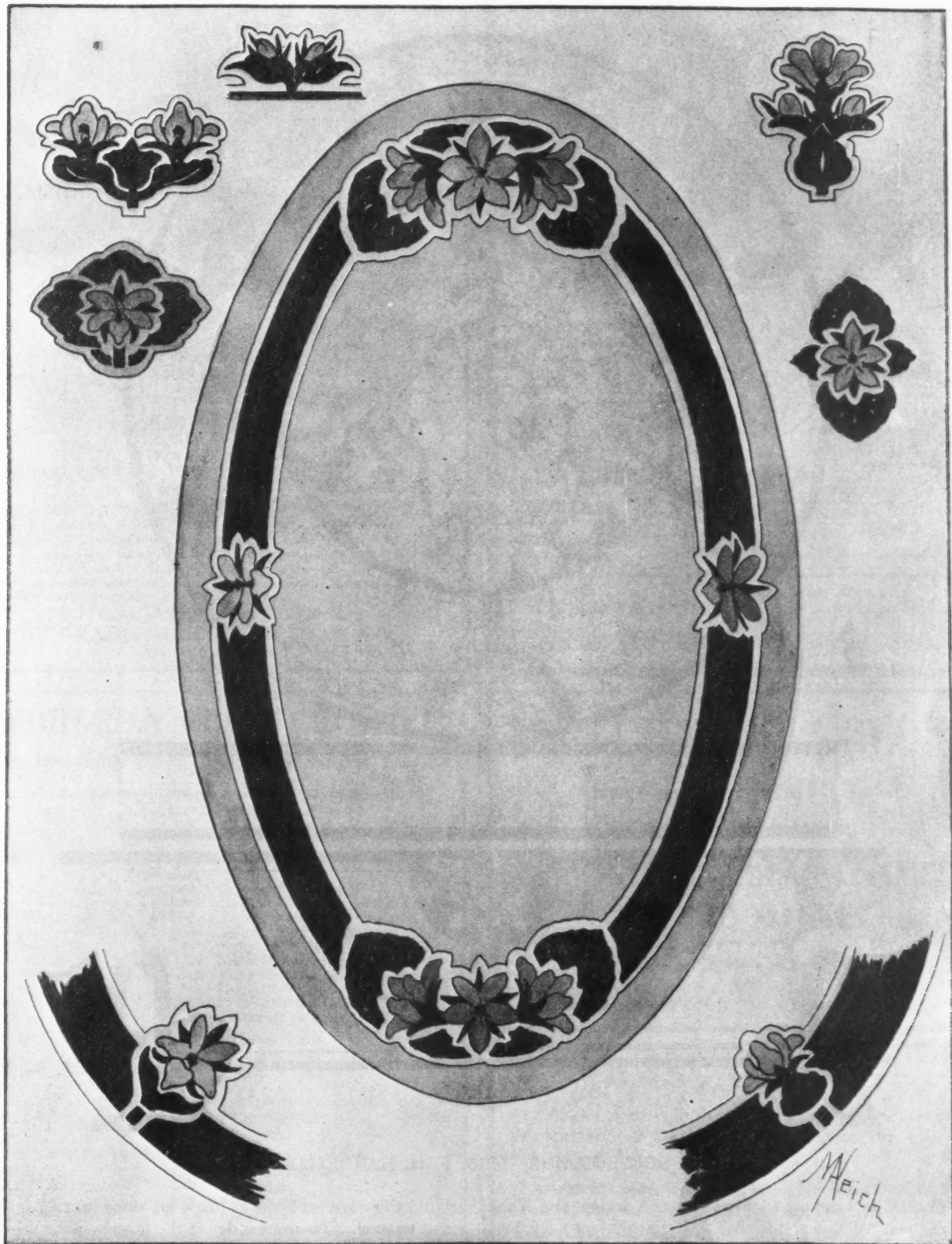
Green, dull and light—Celadon.

Red, dull—Dark Red, put on thin.



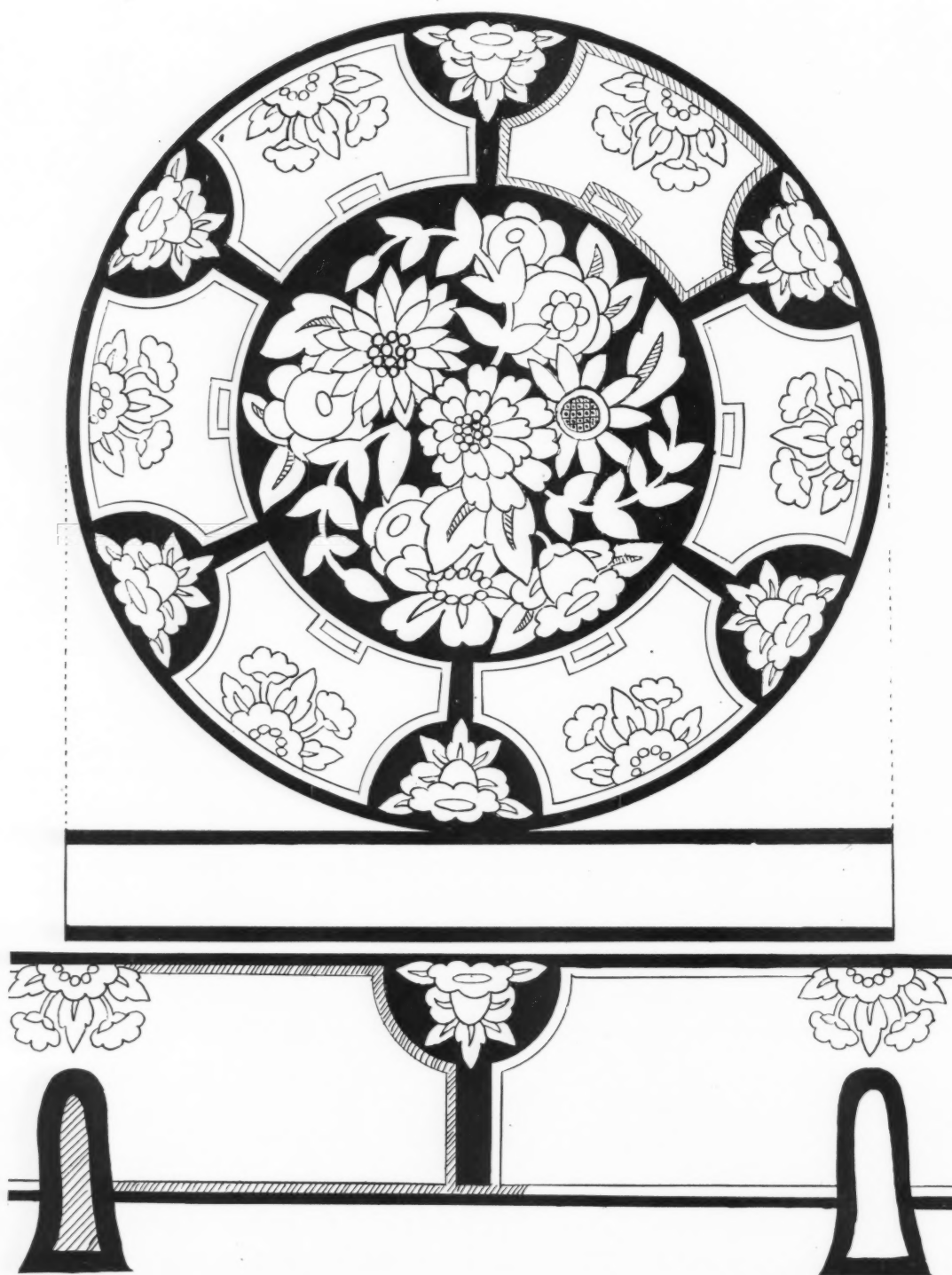
For bright touches use Yellow Red (effect of orange); Yellow Green (effect of green); Egg Yellow (effect of yellow); Russian Green (effect of blue); Blood Red (effect of red).





OLIVE DISH, PLATE BORDER AND UNITS—M. A. YEICH

Paint dark parts with Green Gold. For the ground use two tones of Grey or Grey Blue, using the lighter tone for the paths around the design. Paint the flowers with Delft Blue or Dark Blue and dust the outer band with the same color. Use the same colors for the other motifs.

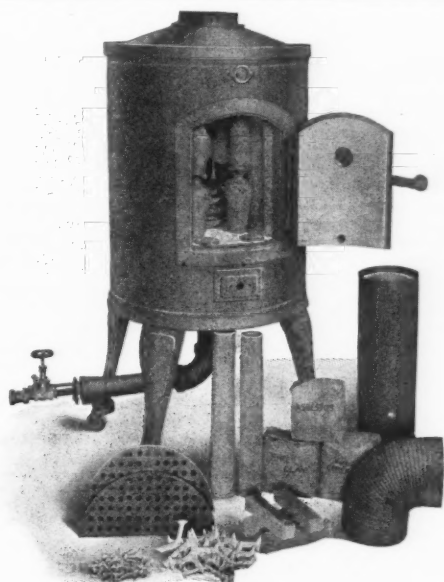


BON BON BOX—MRS. F. H. HANNEMAN

OUTLINE in black. All blacks in the design are black enamel. Bands and spaces with diagonal parallel lines are gold. Flower in the center is three shades of pink enamel with yellow center. The Poinsetta is done in dull red enamels with yellow centers, the Sun Flowers in yellow enamels with the circle around the center green and the center black enamel dots. The bell shaped flower, also the bell shaped flowers

around the edge enclosed in black are done in two shades of violet enamel. The remainder of the flowers in the center are done in dark blue, yellow and orange and pinks. The remainder of flowers at the edge are in pink enamels, green centers with yellow dots around the center. All leaves are done in two shades of grey green enamels.

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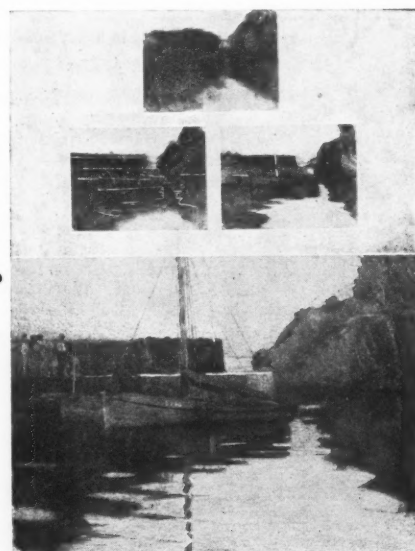
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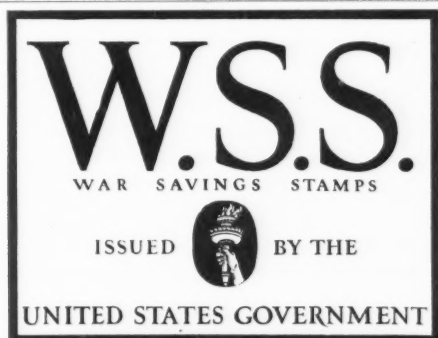
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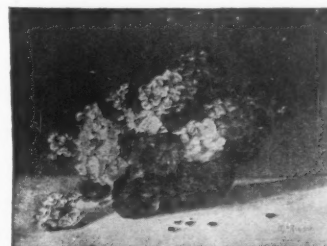
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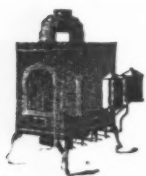
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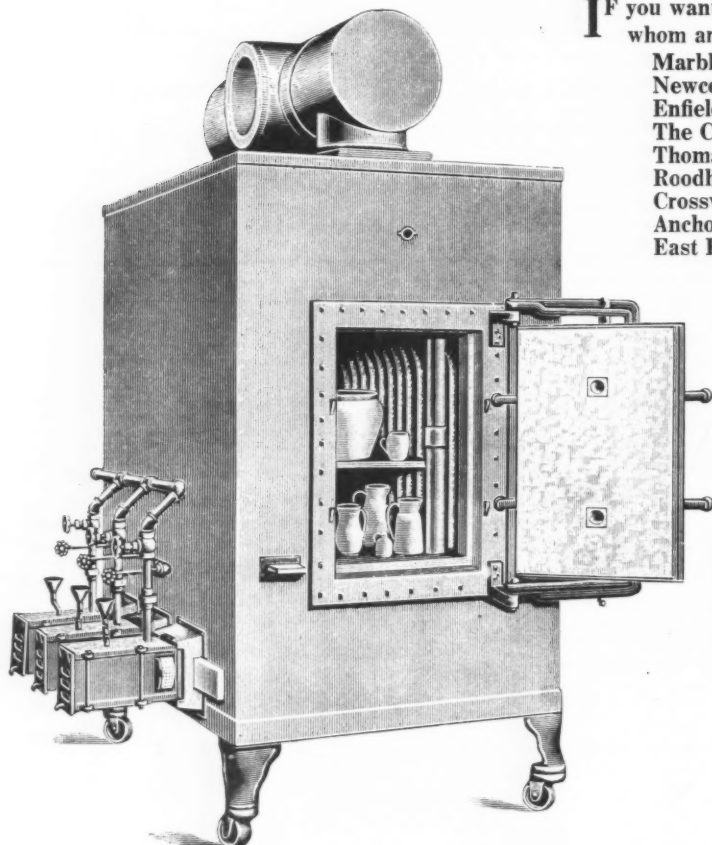
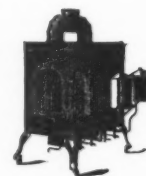
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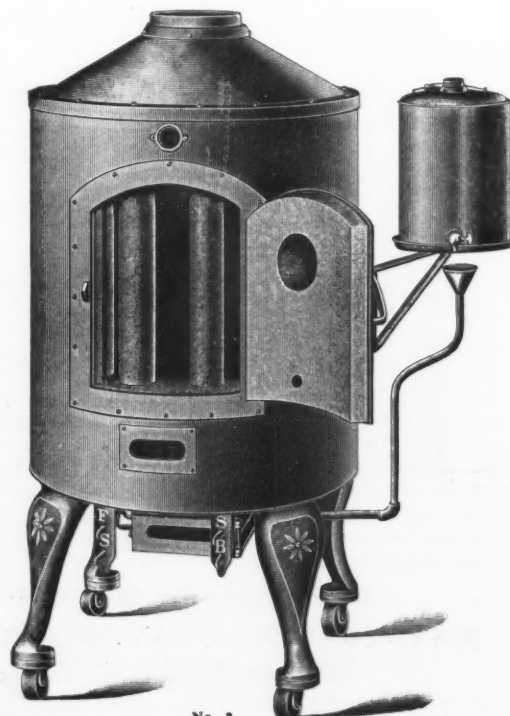


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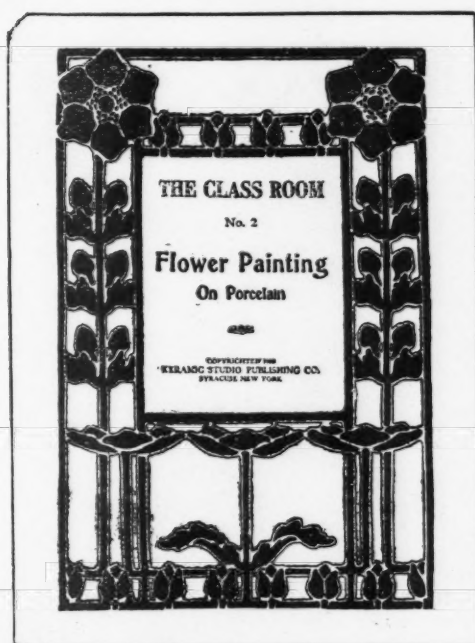
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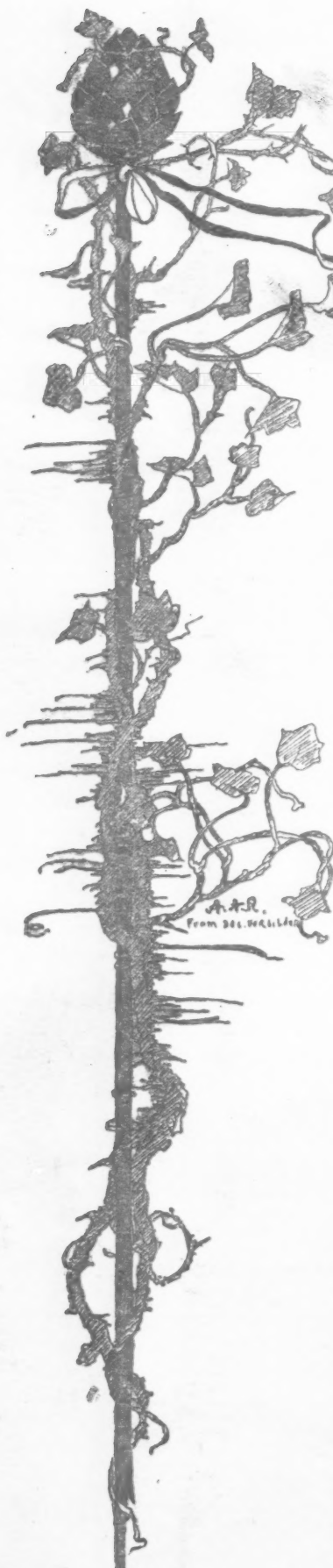
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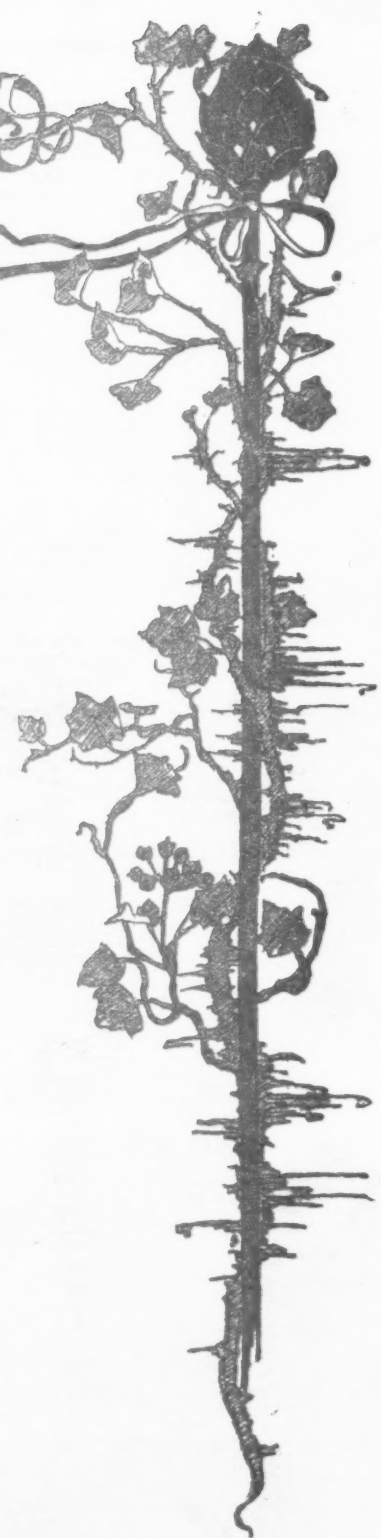
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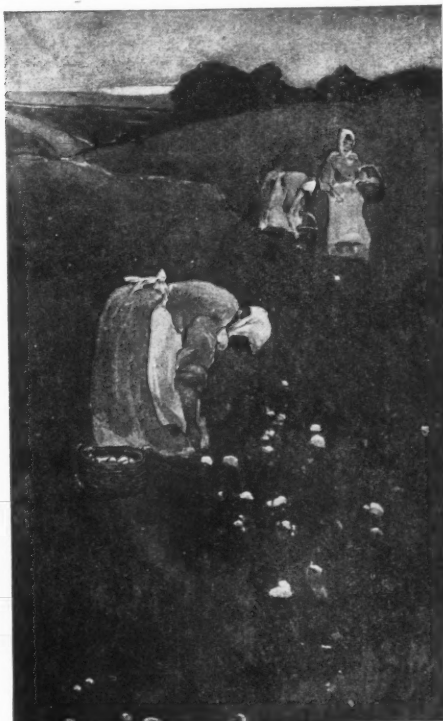


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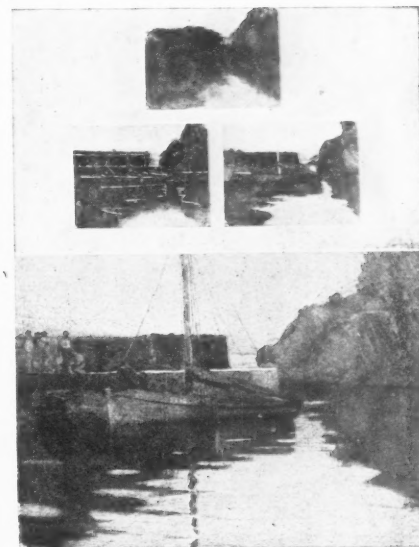
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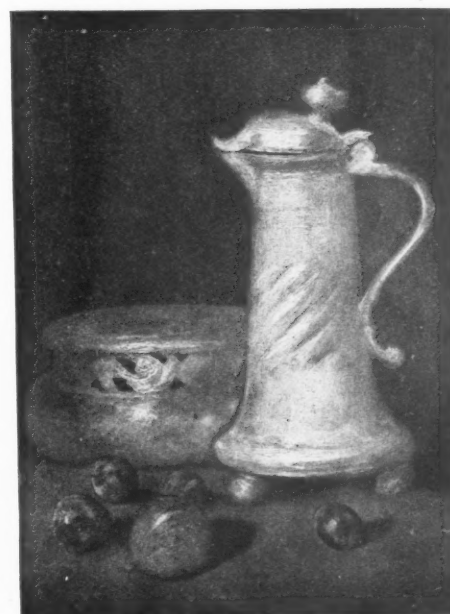
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